MIRMICSIUDIO

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SYRACUSE, NEW YORK

January 1921



UR design competition will close on January 15th. It is time yet to send your material. We have promise of a large contribution and the selection of prizes will probably not be easy, but there are many prizes and among designs which will fail to receive them, there will be many which we shall be glad to purchase for publication, making offers which

will vary according to importance and merit of the work. Send your designs well wrapped, and flat, not rolled, having your name and address on back of the designs, and mark them "for competition." Send postage for return, in case the designs should not be awarded prizes or should not be purchased.

H H

An imposing list of prizes and travelling scholarships established by the will of the late Joseph Pulitzer to stimulate achievement in American art, journalism, music and letters and drama, as well as in the public service, will be announced at the next annual commencement of Columbia University. Past awards, embracing a wide range of endeavor, have, the university authorities state, quickened interest in the competition of the present academic year.

The art student in America who shall be certified as the most promising and deserving by the National Academy of Design with which the Society of American Artists has been merged will receive an annual scholarship with a value of \$1500.

Nominations of candidates for any one of the Pulitzer prizes, it is announced by Columbia University, must be made in writing on or before February 1, addressed to the Secretary of the University. Each nomination for a prize must be accompanied by a copy of any book, manuscript, editorial, article, or other material submitted by any competitor for a prize or on his behalf, which must be delivered at the time of nomination to the secretary of Columbia University for preservation in the library of the School of Journalism. Competition for a prize is limited to work done during the calendar year ending December 31.

The award which is made by the trustees of Columbia University on the recommendation of the Advisory Board of the School of Journalism, was given to Frederick C. Freder of New York in 1920.

Jacob B. Greene won the Pulitzer Art Scholarship in 1919. Dushan M. Rusitch in 1918 and in 1917 John Matulka of New York City was the successful contestant.

COMMENTS ON KARASZ DESIGNS (Pages 152, 153)

In the plate designs and in the bowl and plate illustrated in the color supplement by Ilonka Karasz, who is one of our foremost younger artists of the so-called modern school, there is a spirit of freshness and freedom begotten of directness and sincerity which is in itself a whole lesson in design. In many of these arrangements one feels the influence of Hungarian peasant art, but this is only natural, for Ilonka Karasz is Hungarian herself. If these designs

were compared with many of the typical designs with which we are acquainted they would seem strange at first. The essential part of any design is, however, the quality of it; the element of individuality, so strikingly evident in Ilonka Karasz' work, is too often neglected entirely. This essential quality is, in other words, the idea or the "rhythm" behind the expression.

Art is a manifestation of an inner joy and when this joy is felt, production is the natural result. It is in being receptive that one acquires new ideas and grows in appreciation and ability. Freedom from restraint accelerates growth and so it is that we can be most optimistic about the future of art in this country, for it is here more than in any foreign land that great freedom can be enjoyed. This is what brought Ilonka Karasz to America some six or seven years ago and her belief is that we are not so much hampered by conventional ideas as we are prone to think, and this shows our receptivity to what art means essentially. To Ilonka Karasz, art is one thing only—an expression of inner life. Nothing else matters and it is to a great extent independent of the form in which it is expressed. Whether her designs are for plates, costumes, furniture, wall hangings or even stage settings, to all of which she finds time to devote her energies, these designs are complete in themselves in so far as they express an idea. The pottery and paints or the materials are only the medium of expression and utility is secondary. The evolution of artistic production is from the spiritual to the material and the resultant is the application in our homes for useful purposes. Art will find an expression, as it always has, when the joy of beauty is experienced, and isn't it in this way that Art will be revealed more and more in our homes and everyday life?

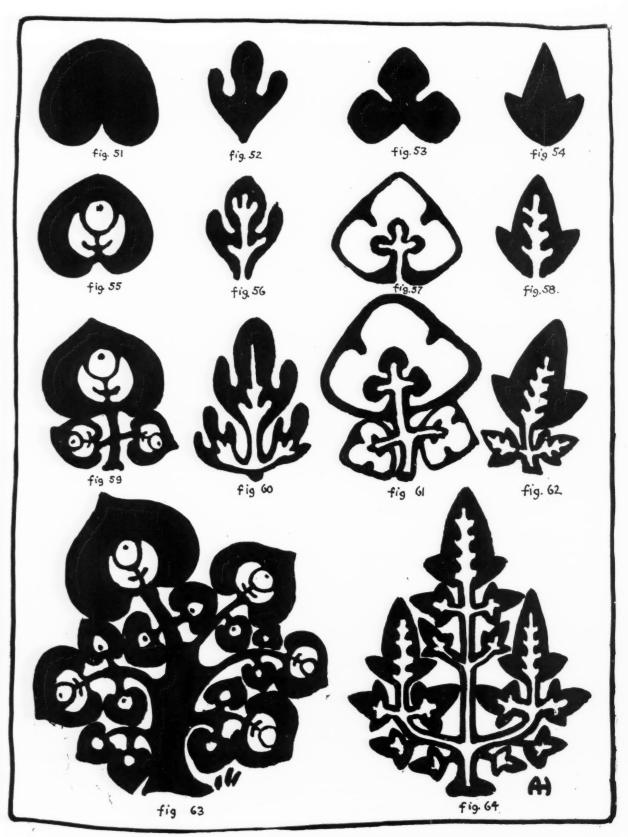
Whether one likes these designs or not, does not matter particularly; that is, whether one would like them in one's own home. They are strong in design and in color they are full of life and vitality to which we respond more and more as we study them. To be sure, these designs are fittingly used on a peasant-like ware, our own American Hager Pottery, which Ilonka Karasz used for all these designs. On another ware she would undoubtedly express her ideas differently, and some of these she has promised to let Keramic Studio publish at some time in the future.

PLATE AND BOWL, (Supplement)

Ilonka Karasz.

THE design is especially for soft enamels on a soft glaze ware, but it may also be carried out with ordinary vitrifiable paints on white china.

If enamels are used, float them on as directly and simply as possible and do not retouch them any more than is necessary. The colors are Madder Red for the darkest red with Best White added to it to make the lighter tones of red. The yellow in the stems is Orange with markings of Vermilion. The blue in the design is Old Blue and the green as it is printed is too warm in color. It should be more of a blue green which may be made by adding Oriental Turquoise to a little Leaf Green.



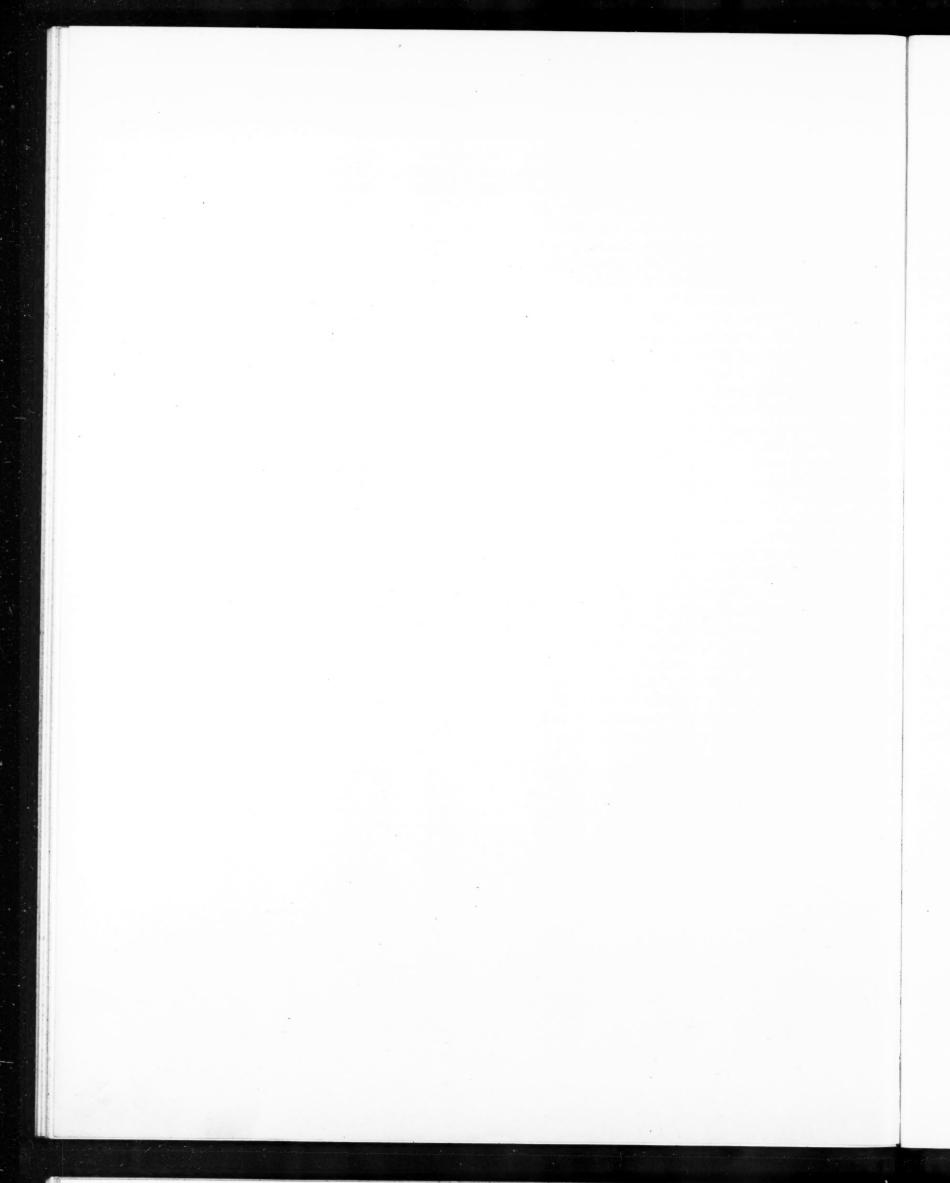
LEAF MOTIFS-ALBERT W. HECKMAN

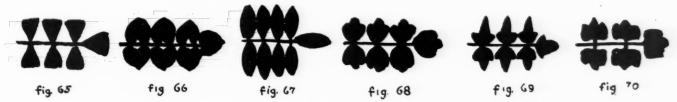




JANUARY 1921 KERAMIC STUDIO

PLATE AND BOWL-ILONKA KARASZ KERAMIC STUDIO PUB. CO.
SYRACUSE. N. Y.





DESIGN

Albert W. Heckman.

UR problems for October and November of arranging a motif in a given area, such as a square, a circle or some other shape and the problems we are about to take up this month are fundamentally alike; that is, they are all based upon fine SPACING. In developing problems I, II and III we emphasized fine line and interesting pattern of dark and light, and along with this we also put particular stress upon the making of a design in which there was one dominant or central idea to which the others were subordinated. This idea, of keeping one part of a design the dominating thing we are going to use again to a great extent and we will pay even more attention than heretofore to fine line and pattern of dark and light. There is a new principle, or way of working, too, which we are going to take up and that is REPETITION. And with Repetition comes variation, for Repetition without variation is monotony.

Borders as we call them are nothing more than elongated designs in which a motif or an idea is repeated again and again. They can be used, as we know, for a great many purposes, but what they may be used for does not concern us so much at first as what it is that constitutes a good border and how we might make one. This month we are not going to take our motifs from historic ornament as we did in beginning our first problem, but instead we are going to go to Nature for our inspiration and we will start with a leaf as a motif. Not necessarily this or that particular kind of leaf but rather LEAF as an IDEA which we want to "say" as beautifully as we can with our paints and brushes. In order that we may do this we will start with simple forms and vary these, for, in any problem where repetition comes into play, it is in the simplest forms that we get the most satisfactory shapes for our purposes.

PROBLEM V

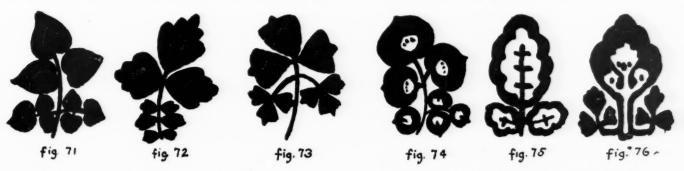
On ordinary paper of any kind with a big brush well charged with black water color paint make twenty or thirty simple leaf forms. Any leaf is capable of infinite variation. We could make a hundred variations and still leave it full of possibilities for a hundred more. From these thirty or more shapes which you have designed, select the four or five best ones for their beauty of proportion and variety of contour. These four or five forms which we have selected can then be enriched by introducing spots of Light in them, or, in other words, by adding interesting and consistent

detail. This (see figures 56 and 58) may be in the form of a vein or two—a suggestion from Nature or it may be of our own invention as in figures 55 and 57. In figures 59 to 62 we have gone a step farther and we have grouped a number of Leaves. This idea we might develop still further as in figures 63 and 64 and before we hardly realize it our Leaf has grown into a tree. Not a tree as we find it in nature, but as we craftsworkers like to find it, in terms of fine line and pattern. So much for this development of the motif which is the first part of our problem.

If we were to study a number of border designs the first thing we would notice is that in repetition a great variety of movements or tempos is possible with a single motif or unit of design. This tempo may be a quick one or it may be a long drawn-out and slow one. It may be an angular, active, marching movement or it may be an easy graceful dancing rhythm. We should be able to appreciate all kinds and we should be competent to select the best of each kind. This orderly movement or rhythm, is one of the most forceful things a designer can make use of, for it is this moving quality which makes a thing seem full of life. It is no wonder that everyone responds to rhythm. Its appeal is irresistible and the finer the rhythm, the more satisfying is the response. How beautiful these Coptic border designs on page 144 are! These wonderful weavings and embroideries which already are twelve and thirteen centuries old will be treasured as long as their threads hang together, not for their material value but for their fine

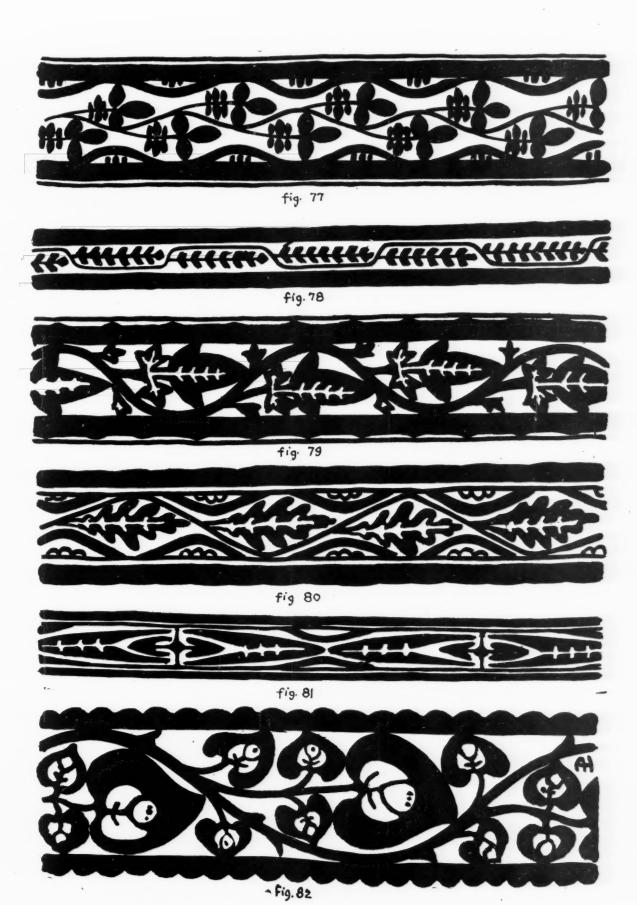
The second part of this problem is to make at least six borders from your leaf motifs. These are to be done in dark and light only and they may be as small as those on page 145, figures 77 to 82, or they may be many times larger. You may begin the making of your border designs by simply repeating a motif at regular intervals as in figure 81 or you may begin with the inevitable line as some one has called this constructive line, which in figures 79 and 82 is especially noticeable. These things with the outer lines of the border are the typical things and we should not be content with typical things alone. This method of approach is, however, invaluable for beginners. After making a number of borders with simple Leaf forms take this simple leaf and develop it into compound or complex ones, perhaps like figures 65 to 70. These forms in turn can be developed still further as in figures 71 to 76 and then applied to borders as in figures 77, 78, 79 and 82.

Aim for order and hope for beauty.

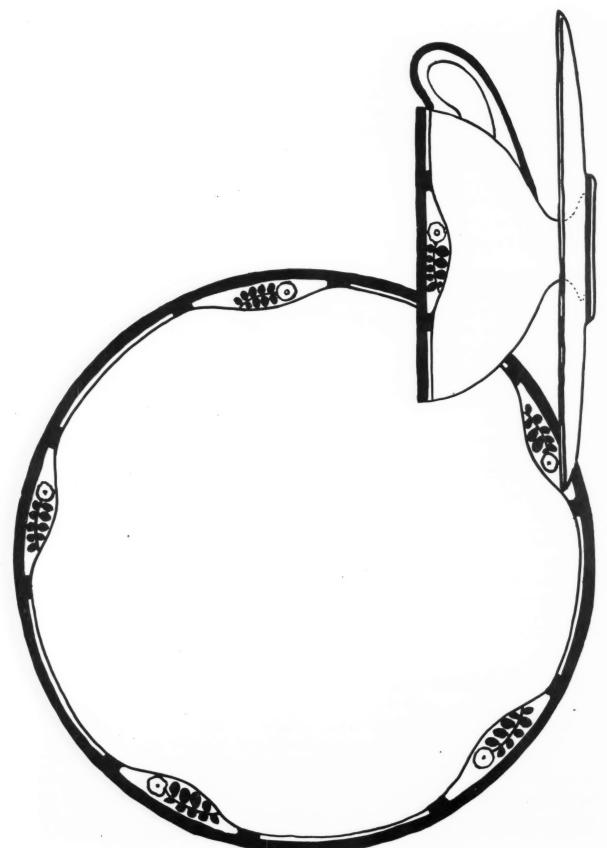




COPTIC BORDERS



BORDERS-ALBERT W. HECKMAN



PLATE, CUP AND SAUCER—ALBERT W. HECKMAN

To be decorated in enamels or enamels and gold.









WORK OF MISS HORTON'S PUPILS

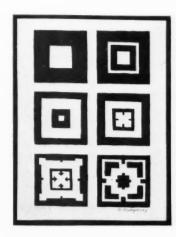
HIO is said to be one of the most progressive states in the Union. We know this is true in the political world and we know where to go for our presidents. But we are very much alive also to the fact that we need leaders of other kinds besides political ones. Miss Anna V. Horton of the Cleveland Museum of Art is one of these leaders and it gives us great pleasure to show this month some of the work of a few of her students. Miss Horton is one who believes in Art as a vital force which plays an important part in our every day life and her influence not only reaches out of the Museum where most of her activities are confined, but is felt in work which was done under her supervision by a most interesting group of workers of Akron, Ohio.

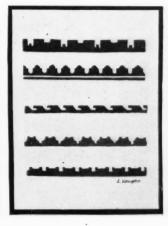
This group came about because some earnest members of the Women's Art Club of that city wanted to start some club interest which would be broader in its appeal than the sketch and life classes of the Men's Club, thereby gaining sufficient support to insure its continuance and bring about more active service of the organization for the city. The personnel of the group offered difficulties, but a series of ten lessons in design was planned for this interesting group which consisted of some students who had a little knowledge

of design, some busy housewives, two high school pupils; and on the other hand, an artist from a commercial studio, a china decorator and several others who were art teachers in high schools and normal schools.

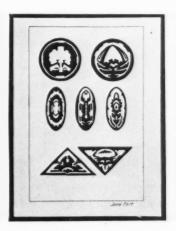
This series of ten lessons began with a study of the principles of design through the spotting of dark and light in squares as illustrated at the top of this page and these led on to others as reproduced here. At the final meeting each member exhibited some object to which her design had been applied. The Cleveland Museum of Art generously loaned textiles and photographs which were a great help in bringing about that appreciation which is such an important factor, along with the perfection of skill in developing the power to create something worth while and of art value. A city like Akron which is only one of many which has grown rich rapidly should foster every agency which will keep its cultural influences alive and it is hoped that this work which Miss Horton has done so ably and beautifully will serve as an incentive to others who may see this.

Keramic Studio has taken the liberty of adding a few drawings to these of Miss Horton's pupils because they are all full of a great many possibilities for application to ceramic decoration.









KERAMIC STUDIO



MISS K. CALVIN



MISS LOTTA LOWER



MISS L. NABER

WORK OF MISS HORTON'S PUPILS



DESIGN FOR A LARGE BOWL

Made from the motif by Lotta Lower, shown above.

(Treatment page 157)



BOWL DESIGN MADE FROM MOTIF BY MISS JANE FELT

ground and bright blue and emerald green enamels. On a plate it can be done in flat colors, which have been painted

THIS design, which is for the inside of an open low flat bowl, may also be used on a plate. On a bowl with a Lustres also might be used in this way in this design. Light soft glaze it could be done with black outlines, gold back- green lustre, light yellow and gold here would be satisfactory.

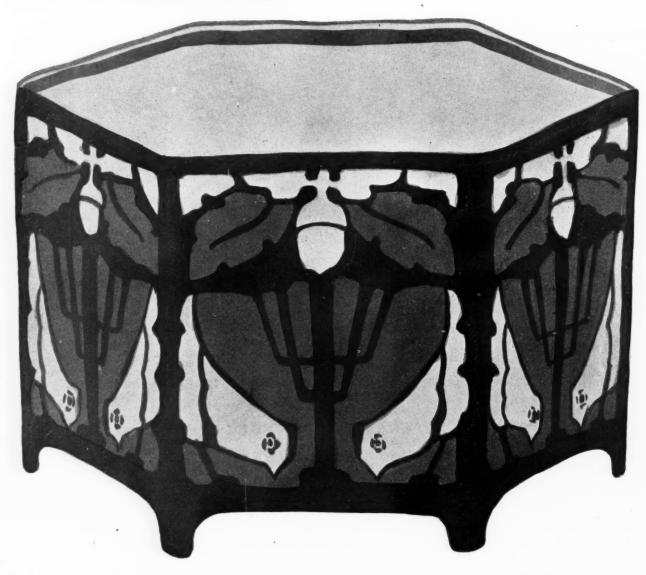


TILE DESIGN—K. CALVIN (Pupil of Miss Horton)

DESIGN FOR FERN DISH

Showing application of the design by Miss Calvin

THIS arrangement, which was made from the motif by K. Calvin, may be carried out in enamels in Night Blue in the darkest parts, Mulberry in the bird and acorn, and Leaf Green in all the rest of the design. In colors for dusting, if one cares to do this in that way. cameo, water lily green and dark blue for dusting correspond to these colors, which Miss Calvin has used in this design. Whether one uses colors for dusting or enamels should depend on the kind of ware used. On china the former are better, while on Satsuma or other soft glazed the enamels are better. On Belleck either may be used.



DESIGN FOR CRACKER JAR

Showing application of Tile Design by Miss Calvin

Albert W. Heckman.

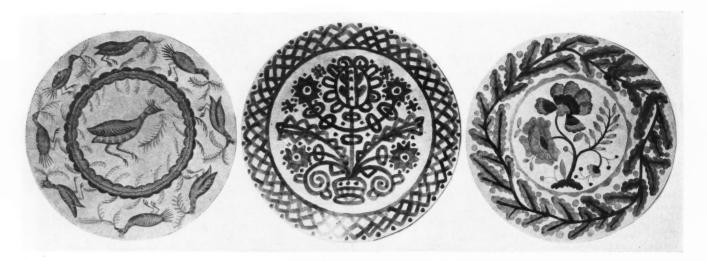
THIS design, like the design for the fern dish, may be carried out in the flat tones of dusted color. Florentine Green, Bright Green and Mode or Cameo. Dove Gray and Glaze for Green could be used satisfactorily. Water Green, Gray Blue and Deep Ivory would also be an excellent combination of colors for this design.

Lustres with black outlines could be used in this arrangement with gold. First outline the design in black and fire. Fill in the darkest parts of the design with gold and fire. Wash the whole piece with light green, "pad" until even and then wipe out the lustre from the bird and berry forms. Paint these in with a thin flat wash of yellow lustre. Fire, and repeat this. Fire again and "touch up" the gold if necessary.



TILE DESIGN-MISS K. CALVIN, (Pupil of Miss Horton)





PLATES-ILONKA KARASZ

with markings of Orange 3. The leaves in the design are depth of color. Peacock Green and the rest of the design is in Lilac, Citron and Peacock Green.

Conventional flower pot design. This is in one color

The wild turkey plate at the left is in citron yellow birds -only, Nankin blue painted on so as to give a variety in the

Conventional flower plate design. The design at the right of the three plates by Miss Karasz is in red, orange (Continued on page 160)



Full Size Drawing in Outline of Center of Plate Design-Ilonka Karasz



PLATE DESIGNS—ILONKA KARASZ

All of these plate designs, like those on the opposite page, were carried out in soft enamels on Hager ware.

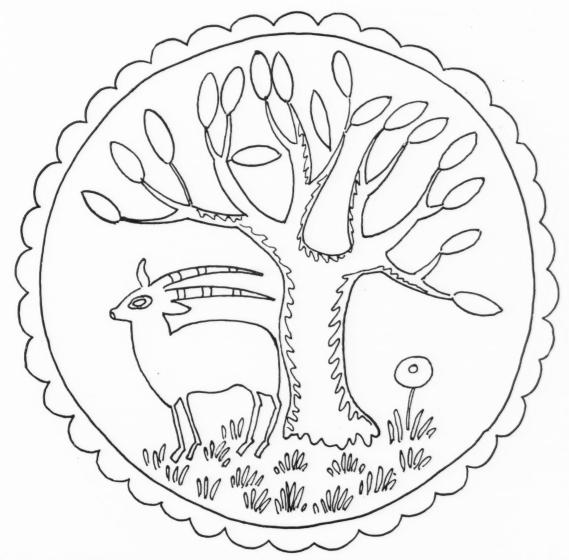
The conventional flower pot design at the left is in vermilion red background with the leaves left the color of the ware. Yellow and orange are used in the pot and stems, and the border is multicolor with reds and purple blues predominating.

The tree and animal plate is also in vermilion, orange green and yellow. The animal is vermilion. The tree is

deep yellow with markings of orange and green leaves. The border is green with dots of red.

Plate with floral design. This, like many of Miss Karasz's designs, is in multicolor. The flowers are blue, yellow, orange and red with leaves and stems of green.

Plate with animal and flower motif. This plate is all purple with the exception of the flowers and design around the animal's neck, which is yellow, orange and red.



Full Size Drawing in Outline of Center of Plate Design-Ilonka Karasz



PLATE 2.

BEAD MAKING

Grace Margaret Kiess.

HE Craft shops with their attractive hand-made articles have inspired many persons, outside of professional workers, to try their skill in some one of the many Crafts. Bead making seems to have had the largest following of this type of workers. The making of beads grew out of the earliest handicraft—that of fastening two articles together. When the primitive man lashed the handle to his stone implement, he tied knots at the end of the lashings to prevent their loosening. Later he found that a bit of bone or a wooden bead would make a firmer holding. The knot also served him in remembering days, battles, victories, prayers, and other happenings, but here too the bead soon surplanted the knot. At first the bead was wholly utilitarian, but when once these memory beads began to grow into strings of beads, the Warrior found himself bedecked to such an extent that he began to be proud of his number of strings, and to admire the brilliancy of these many strands. Then gradually a value of the kind of bead used had its meaning; for example, the different types of animal teeth used bespoke a degree of strength possessed by the wearer; and the rare substance of a bead added honor to its possessor. The church dignitary took pride in wearing his Rosary made of snake bones while performing his church ceremonies, while the fakir marked himself as a healer of snake bites by wearing a like Rosary. The prayer bead was of Hindu origin and the Atis of Bengal aided in the use of beads for decoration by breaking up their Rosaries into separate parts, wearing twenty-seven beads hung from the elbow, a wristlet of five beads, and a pendent

of three beads hanging from each ear. The beads of precious stones were brought into use in India by forming a Rosary consisting of five gems produced by the five elements of Nature—Saphire from the earth, Pearl from the water, Ruby from the fire, Topaz from the air, and Diamond from the ether. These beads were used by men as well as women. Men in foreign countries were prone to carry about with them a strand of amber beads with which to toy while in conversation. But today we are chiefly interested in the decorative bead which belongs to the little girl, to her sister, to her mother, and to her grandmother.

The demand for beads of all sorts has steadily increased until now beads are made of every conceivable material. The wonderful blue popo beads of Egypt, the large variety of beautifully colored Venetian beads, the skillfully carved and enamelel beads of China, form a fine group for the modern bead maker to study, for color and arrangement. When beads are grouped with other beads or with links of silver, or cords or narrow braids, or ribbons, they make attractive adornments.

The Craftsman of today is inventing various substances from which to make the bead, and carrying out new ideas of beads with substances used by former makers of beads. Among the various kinds made are: the pebble which is ground into shape and polished, then set between or in metal; the bead carved of bone or wood which may be enameled, or painted with tempera and varnished; the bead made of seeds or fruit stones; the bead made of colored wax; the permodello bead, and the like one of petroplast which must be enameled.

To construct the pebble bead, a rough pebble is ex-



PLATE 1.



PLATE 3.

amined to determine the surface best suited for the bottom of the set, if it is to be placed in metal. This surface is then flattened by rubbing in on a carbundum slab or wheel. When flat, it is fastened with shellac to an orange stick which serves as a handle while the other surfaces of the stone can be easily roughed into cabochon shape. Now rub the stone on a board upon which moistened pumice has been placed. To secure the highest polish use Diamondtine or Tripoli for the last rubbing. If the stone is made in shape of bead and used as such, a hole must be drilled through the center; if used with silver chain, such as number 10 in Plate 5, made by the plyers, two holes must be drilled through the bead. To construct this wire-plyer-made link, place a strip of copper one-half inch in width in a vise. Cut the silver wire into lengths of at least two and onehalf inches. With the plyers wrap one end of the wire about the longer piece two times, then bend short end in the same direction of long piece and insert both short and long ends into the two holes at same end of bead. Draw long end up close to bead, hold bead close to piece of copper and wrap the long end about the piece of copper to form link at the other end and make two coils about the long wire as at the other end, then push remaining end into the remaining hole at this end of the bead. Join these links with a small round link by the aid of the plyers. No solder is used with the plyer-made chain.

The carved bead may be cut of bone or wood in any shape the maker desires, painted with tempera and varnished. Beads can be made in this way to harmonize with any gown in milady's wardrobe. The beads made of seeds or fruit stones are left in their natural coloring, and made attractive with pleasing arrangements. See Plate 1, No. 19; Plate 2, 9; and on Plate 4, the Gods and boat.

The wax bead appeals to the greatest number of beginners in bead making. Banker's wax is used for the body of this bead. Decide upon the size and shape of the bead to



PLATE 4.

be made and take a piece of this wax a bit less than the size when finished. To soften this wax heat it over a flame, and when pliable, shape into form with fingers. Now run a knitting kneedle through the center of the bead, turning it every now and then to keep it from sticking to the kneedle. Next hold sticks of different colored letter-wax over the flame, allowing this wax to drop upon the body of the bead, thereby forming a colored covering. All the while the shaping of the bead is continued. When it is finished the luster is obtained by holding the bead over the flame until its rough surface becomes smooth and glossy. If beads are made large, with at least one-half inch diameter, only a few should be used on a cord. Miss Mable West's examples show this in No. 17 on Plate 1, and No. 11, No. 12, No. 13, on Plate 5.

The Permodello bead and the like bead of Petroplast have become the "last word" in beads. These two substances are forms of clay, the former used by the Prang People and the latter by the Waldcraft Shop. Out of these substances, ornate beads of every description may be modeled, then decorated with intricate carvings and enameled with stunning coloring. Either of these specially prepared clays must be slightly moistened with water. Next stick shape into the bead, the pendent, or whatever ornament the maker desires. The shaping is managed with the fingers, and an orange stick may be made to be of use in the carving of the decorations. When shaped and carved, lay aside to dry. When perfectly dry, secure colored enamels and decorate. No. 4, No. 5, No. 6, No. 14, No. 8, No. 9, of Plate 5, show examples of the work of Mrs. Alfred Potts, of Indianapolis.

Plate 4 shows a bead loom upon which bead chains and

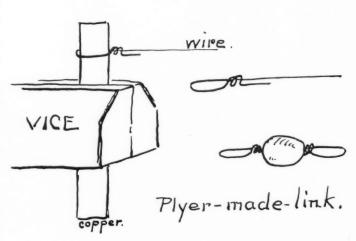




PLATE 5

other articles may be woven. This type of bead making has been followed for some time in America and needs no explanation.

Arrangement or grouping of these various beads is far more important than the majority of bead makers realize. Here, as well as in shaping and coloring the bead, the foundation principles of Art must be observed. *Proportion*, grace of line, and color harmony must be met to produce a thing of beauty, be it in bead making or any other creating. Groups of odd numbers should be made, and the distances between these groups, or ribbon, braid or chain, should be either a less or a greater length than the length of the group of beads. Different sizes may be grouped together in an interesting manner. Examples of this may be found in the Venetian beads—No. 2, No. 5, No. 11, of Plate 2.

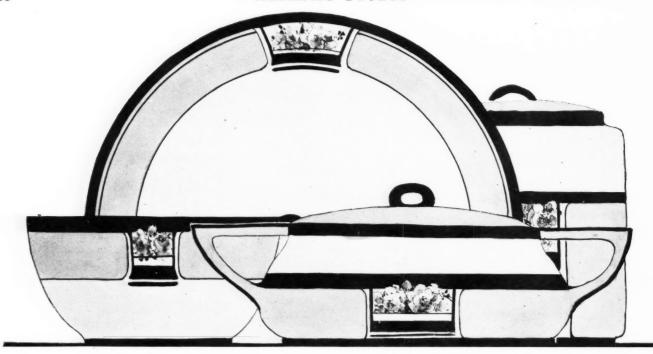
The accompanying plates are chiefly of foreign beads, of exquisite workmanship and marvelous coloring. Plate 1 shows a Chinese Rosary, No. 1; a Greek Rosary, No. 2; a bit of Italian carving, No. 15; two chains from the tombs of Egypt, No. 10. Plate 2 also has a number of Egyptian things, No. 1, No. 6, No. 7 and the objects in the foreground; also the scarabs of Plate 4. Interesting primitive beads with irregular markings, No. 4 and No. 14 are shown on Plate 2. Plate 3 gives examples of Aztec metal beads, No. 5, No. 6, and a string of wooden beads, No. 3; while No. 1 No. 2, No. 7 are of our own American Indian make.

Help will be found in the study of these beads from the artist's viewpoint so that the newly made bead may become a thing of beauty and a joy to the beholder.

LARGE BOWL (Page 148)

THIS bowl design, made from the motif by Miss Lower on page 148, may be done in soft enamels on Satsuma or Belleek ware in colors noted in connection with this motif elsewhere, or it may be done in colors for dusting. A third way would be to use lustres, gold and black outlines. To do it in colors for dusting will require a little experience and skill in handling special oil for dusting, as many of the parts of the design are connected. With a little painstaking, however, a beginner may carry out this design. Oil in all the darkest parts, and dust with dark blue. Fire, and then oil in other parts and dust with water green No. 1 and water green No. 2.

To do this in lustres, first outline the whole design with black paint and fire. The narrow band at the top, the dark areas next to this band which repeats between the motifs and the narrow dark bands around the motif itself, as well as those at the bottom of the design, are in gold. Fill all these in and fire. Then burnish and very carefully wash off all the glass from the bowl that may have been left on from the burnishing brush. The rest of the dark parts of the design, which are not covered with gold, are copper lustre, and the middle value gray and light areas are yellow brown and orange lustre respectively. One must remember that orange lustre requires an extra wash and fire of yellow brown lustre to "fix" it and that in working in gold and lustre at the same time one should be very careful not to get any turpentine on the lustre if turpentine is used to soften the gold.



DESIGN FOR BEGINNERS-WALTER K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

ARE YOU A BEGINNER?

"Oh, no, I have studied all winter." It provokes me to hear such remarks. There is no other branch of art where one may use the above and "get away with it."

Why is it that, after students have had a few lessons in china decoration, they think that they are ready to sell and teach and are no longer "beginners?" If ceramic teachers were compelled to pass an examination, the public would not look down on this art and speak deprecatingly of "hand painted china."

You, I and anyone, with the exception of a very few in this country, are still amateurs. You, I and everyone can derive as much good from a beginners' page as the beginner. How many of you, teachers, can successfully apply lustres or enamel, work in groundlay, etching, etc? Not until you are absolutely sure that you can do this, are you more than an amateur. You may be an expert in the enamel branch, or in the art of etching, but you may still be an amateur at some other branch of china decoration.

A friend of mine, a decorator of china, told me that she was not taking the Keramic Studio any more, as there was nothing good in it. "What good to a china decorator are a lot of dresses, designs for wood, for lamp shades, etc? As to your beginner's corner I would not use or read it now, I am past that stage. I just cannot see why they publish, etc., etc." I let her ramble on. Fortunately there are not many of that type.

My sincere advice to you, teachers and pupils, is to read everything in the Keramic, even the ads, and even if the design and articles do not appeal to you just now, this reading will leave something in your mind, and perhaps at a later date, when you are at your wits' end to know what to use on a dish which is an order, you will find that the de-

signs, in which you found no good before, are the very ones to fit your present needs.

Rest assured that the editor does not publish any thing which cannot be used in some way. She finds good in all, and so will you, if you are the progressive kind.

If you intend to study china decorating, do not do so with the idea of getting a few things for your "Hope Chest" or your "home," or your "friends." If you have not the will to work deeply into it, better purchase your china. So many amateurs figure that by decorating their china themselves, they are getting it at low prices—perhaps, but they do not get the quality.

And, if you want to learn to do things for yourself, do not expect to bring china home, after a few days' instructions. You do not expect to play the piano in a month, or paint a portrait in a few weeks. Why should you expect to be able to decorate china in so short a time? Also, do not try to make gifts to your friends of your first china, or to sell it to them, for, as it happened to me, the next year you will be ashamed of your gifts or sales. Use your first work at your own table, just for the family meals, and, when you reach the point where your work is no more an eyesore, begin to give or sell china from which you will not shrink when you view it later.

Select a good teacher, not one who has had but a few lessons, but one who has gone into it deeply. Let the teacher suggest what you should try, whether you like it or not, the teacher knows best.

In almost every State there is a State fair, in which decorated china is exhibited both by professionals and amateurs. Why not, during the winter months, work slowly on a few pieces with the view of exhibiting for a premium? The joy derived from a red or blue ribbon is endless and you will always treasure it.

Remember that you are a beginner and do attempt only that which is within your grasp. Do not try to reach, but to work up to the better things. I am writing this with true knowledge, for I have tried to reach and had to come back and find that I had to gradually work up. In trying to reach you miss that which comes between.

* * *

The design this month is for the pupil who has reached the point where the allover naturalistic decoration is no longer a thing of beauty, but who cannot yet grasp the strictly conventional.

Dark bands: Roman Gold—Light bands: Glaze for Green.

Floral motive: Wash roses with Rose and a touch of Alberts Yellow. Leaves in Grey Green with a touch of Yellow Green.

Second fire: Wash roses with Rose, strengthen centers and accent with Rose and American Beauty.

Another treatment:

Dark bands: Hair Brown—Light bands: Yellow Brown. Floral motive in tones of Yellow, Yellow Brown and Brown Green.

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Will you kindly tell me how gold which has settled from the washing of brushes, etc., can be used?

Ans.—Add a little Fat Oil of Turpentine and use as new gold. Use this only for first coats or for edges.

Ans.—Tin boxes for decorating purposes will have to be made or some times department stores carry them.

Sanitas can be purchased at any Department Store.

I. L. H.—How can I decorate and fire the yellow pottery bowls sold in shops as mixing bowls?

Ans.—Yellow mixing bowls can be decorated with enamels, lustres and overglaze painting. Do not give these bowls more than one firing and give them the same firing as you would to Belleek. They may be fired with other china, but do not stack them, nor use stilts.



PLATE DESIGN-MARY REESE

(Continued from page 152)

yellow, green and blue. The flower at the top of the design green, orange and red, with the blue predominating in the is in yellow with markings of orange and red, orange and yellow near the center, which is blue. The other flower is yellow with orange markings, surrounded by petals of green and blue. The stems are red and small leaves at the right

are yellow green with dots of yellow. The border is in blue, leaf forms.

All of these designs were carried out on Hager pottery with soft enamels.



PLATE, BELL FLOWER-ALBERT W. HECKMAN

F IRST draw in the whole arrangement with a thin line of grey and fire. The flowers vary from banding blue and deep blue green to violet No. 2, and rose pink in the buds. The leaves are a cool gray green which may be made

by mixing a little empire green with violet and gray. The background is slight gray-green. The outer border is neutral gray.

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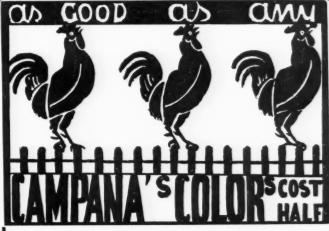
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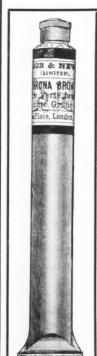
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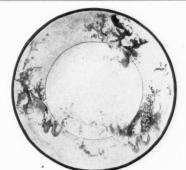


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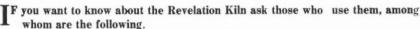
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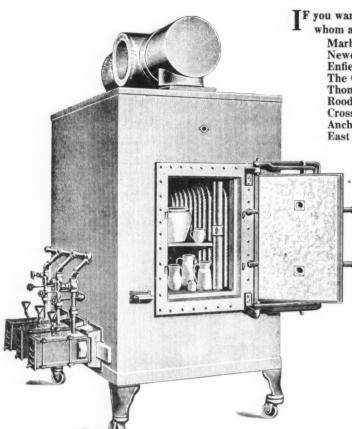
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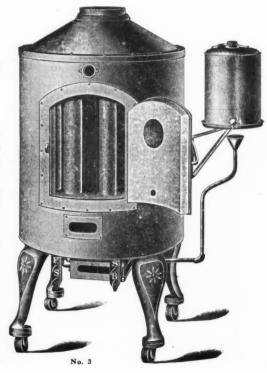
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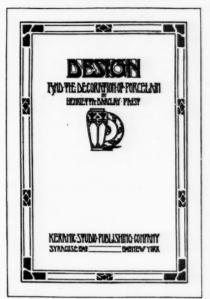
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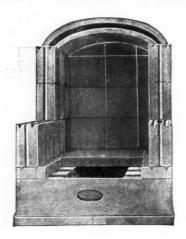
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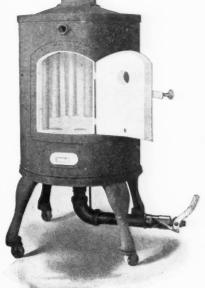
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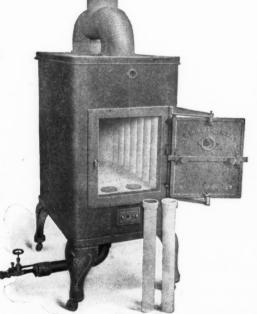
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